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Clive Gardiner

Arts Council 1963

Clive Gardiner



Cover Adam and Eve (116)

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Foreword

Clive Gardiner died in May 1960 at the age of 69: but few people have seen his work since the posters with which he made his name in the 20's and 30's, and the exhibition of his paintings at the French Gallery in 1956. The present exhibition tends to emphasize the posters and later landscapes, as being the most personal and characteristic part of his 'œuvre'. Mr. Brian Reade, Deputy Keeper of the Department of Prints and Drawings, Victoria and Albert Museum, rectifies this bias by covering all the periods of Clive Gardiner's work, in his introduction and we are grateful to him for having undertaken this task. We are particularly indebted also to Mr. Graham Sutherland for a preface which brings to life Clive Gardiner's work as a teacher. We would also like to record our thanks to Mrs. Clive Gardiner, Mr. Patrick Gardiner and Mr. Stephen Gardiner for their numerous loans and for having greatly assisted in the selection of the works and in cataloguing a large number of untitled and undated pictures; and to London Transport who have helped us in tracing some of the original poster designs and have lent generously to our exhibition. Finally, we would like to express our gratitude to all the other lenders.

G.W.



Clive Gardiner as a Teacher

By Graham Sutherland

My memory of Clive Gardiner dates from 1921, the year in which I entered the London University Goldsmiths' College School of Art as a student. If one arrives at a school of art without previous experience—as I did—bewilderment is complete.

Masters, are masters; one accepts uncritically what one is told. Gradually, however, the climate of the school and the quality of the teaching are felt. Gradually, with dim half recognition and dawning understanding, one becomes aware that one teacher has the power to communicate real knowledge and enthusiasm; the other has not.

While the teaching at the school was probably sound and was certainly practical, it was totally out of touch with the great European movements, then in full flower and moving to a climax. If old masters' names were heard, I do not remember much serious attempt being made to implant in one understanding of the real significance of their work. Still less were we really taught to apply their example to our own work. I do not remember hearing a word about the Impressionists and on the subject of the Modern Movement there was profound silence.

The coming of Clive Gardiner was to change all that. I first remember him as a young, shy, faintly mocking and sarcastic figure. This bespectacled intellectual-looking young man would peer over our shoulders from time to time, tolerantly amused at the results of our ignorance and viewing not quite so tolerantly, I suspect, the mediocre and threadbare academic tradition affecting both staff and students alike. It was against this background that he started to teach and slowly it became evident that here was not only someone who taught one to understand what drawing is about, but someone who intellectually and enthusiastically was able to give us a glimpse of a new world.

One heard for the first time such names as Cézanne and Matisse and we were shown reproductions of their work.

A good deal of what he said fell upon stony and unreceptive ground. Many of us put up a sort of resistance. It must be explained that, owing to the fact that the headmaster of the day was an engraver, the school had a bias towards engraving. There was a strong tendency to encourage us in the direction of a far too early specialization in that craft. Various at that time we were followers of Blake, Palmer, Whistler and the old illustrator Edmund J. Sullivan, who visited the school. We were understanding hardly more than superficially the work of, for instance, Rembrandt and other old masters.

The message which Clive Gardiner began to impart was new and contrary to the little experience we had. One began to feel that there was something more to drawing than copying more or less what we thought we saw. The reproductions he showed us were strange to our eyes. I for one, certainly, at that time thought the work he showed us superficial (a word then much in currency) and inept.

Looking back, I know that he must have had in those early years a heartbreakingly difficult task. He saw so much being done which was in direct opposition to his own inclination and understanding. But he was philosophical—or so it seemed and displayed immense patience. His defence often was to dissolve into giggles, for he was a man with the keenest sense of humour. All of us began to profit, some of us unconsciously so. By 1925, the force of his intellect—his ability to explain and stimulate, were beginning to take effect. A rather odd synthesis began to appear in our work. Something new was in the air and we tried to graft it on to our various styles. Some of us were soon to gain experience of great practical and aesthetic value when he asked us to assist in carrying out his large decorative panels for Wembley. In doing this we got very near to the idea of the old apprenticeship system.

I have commented on the school's bias towards engraving. We ourselves must have generated a good deal of enthusiasm for the craft, for many of the masters tried their hand at it. Clive Gardiner was one. But here, again, the results which he

achieved were strangely new to us. In this participation he showed a further aspect of his teaching and extended it by showing us his own paintings in progress and his book illustrations for the essays of his father, A. G. Gardiner of the *Daily News*.

I left the school in 1928 before Clive became headmaster. Of the next decade and a half there are others who could speak of his influence with greater authority. But I did see him in action as headmaster, for after the war he asked me to return to teaching (I had given up teaching on the outbreak of war) and come to the school as a visiting teacher for one day a week.

By this time he had gathered round him a staff of practising artists. The whole climate of the school had changed and one was immediately impressed by the marks of his highly intelligent and complex personality. Neither students nor staff were pressed. He moulded indirectly,—always suggested and talked and the talk was of the most subtle and stimulating order. Without question he was one of the two or three master teachers of the period. His influence, notwithstanding his gentle method of approach, was infectious and profound and there is no doubt at all that he was one of the very few responsible for the changing climate of art in England through the school and generally.

How blind I was to resist for one moment the message of this real painter, this man of education, this master teacher of integrity. I am consoled in being able to say that now, nearly forty years later, the things he told me rise constantly in my mind with a real understanding of their significance. Many must owe him a debt of gratitude. I for one, certainly, owe him a debt which I can never repay.

His teaching career must have been a sacrifice in so far as it must have lessened the size of his production—but it did not lessen its quality. That is why this exhibition is so welcome.

Clive Gardiner 1891-1960

by *Brian Reade*

Just over thirty years ago the signature of Clive Gardiner, written in a scholarly hand, could be seen all over London on Underground posters. These posters were among the best to appear in England between the wars. Indeed the whole Underground series commissioned by Frank Pick of the London Passenger Transport Board during that period was unmatched anywhere else.

Already the production of posters then differed considerably from the production of posters in the Nineties, which were for the most part original prints. The best of these earlier posters by artists like Chéret, Mucha and Toulouse-Lautrec were auto-lithographed in colour, that is to say the work on lithographic stones was done mainly by the artists themselves, and the posters, however simple, had the texture of the designers' craftsmanship. With the advance in photo-mechanical and facsimile methods of reproduction, which marked the early years of the present century, the auto-lithographed poster gave place to the reproduced poster design, so that the labour of production became more generally divided between designer and lithographic printer. After 1900 there was a decline in the quality of designing, but an increase in technical and mechanical skill. It was not until the 1914 War was over, when the School of Paris and the Vorticists had precipitated sweeping changes in the taste of the younger generation in England, that fresh attempts were made to bring art into advertisement. By that time the specialized reproductive lithographer could translate successfully an original design from almost any medium. The scope of the poster art was widened thereby, and it was in these conditions that designers, with Edward McKnight Kauffer leading the way, exploited the shock value of Cubism and abstraction, usually in a decorative or a facetious sense. This is not what Clive Gardiner attempted.

He would have admitted the stimulus of Kauffner, and of Paul Nash, whose brother John was a friend of his, and of William Roberts perhaps, and even indirectly of Wyndham Lewis; and doubtless the style of his first posters could be described as an English offshoot from the Cubist stem. Primarily however he was a pictorial designer, carrying over the traditional values of Fine Art to an advertising art form. Other artists had done this of course, some with appalling banality. He did it in a new way. His posters for the Empire Marketing Board of 1927 were scenes of machinery and factories in which the shapes of the workmen took on the character of their man-made environment; and his posters for London Transport, for Shell, and for various railways, were nearly all landscape pictures appropriate as recommendations of travel by road or by train. Their special appropriateness lay in this; that they derived from a familiar type of scene a new kind of excitement in form and colour, within the limits imposed by the use of about a dozen basic colours by the lithographers. His posters, however, occupied only a part of his working life, and he will be remembered too as a painter, and as one of the outstanding teachers of art in England.

Clive was very much a man on his own, keeping aloof from all groups, movements and clubs. He did not travel much, nor was he born in an art-conditioned family. His parents came from Essex, his father, Alfred George Gardiner, being one of five children, the four boys of which all took up journalism; and it was while his father was attached to a paper in Blackburn in 1891 that Alfred Clive was born, the second child in what was to be a family of six. In 1902 A. G. Gardiner (1865-1946) went to London to become editor of the *Daily News*, a role in which he was afterwards famous, and Clive had to be removed from a prep-school in Lancashire to University College School in London, where in due course he matriculated.

Unlike his younger brother Gilbert who later went straight to Cambridge, Clive remained for a time uncertain about his future. After leaving school he tried his hand at reporting, though all he remembered about it were some visits to the

House of Commons. As editor of the *Daily News* A. G. Gardiner had made this the leading Liberal paper of its day, and a disagreement with the proprietor and his resignation in 1919 served only to increase his prestige. With such a force behind him Clive himself might have aimed high in the same calling, if he had shown any taste for the bustle and the frenzy of it. But he was essentially meditative; thus he might have become a man of letters, to judge from the plays and stories he wrote for his students and friends. His discovery of his own aptitude as a draughtsman he said, at a time when I was interested in Louis Wain, was when as a boy he tried to imitate the cat drawings of this curious artist. In any case, his art-master at University College School thought it worth recommending him to study art formally, which he did, first at the Slade School from 1909 to 1912, and then at the Academy Schools in 1913-14.

Clive spent most of the 1914 War years at the Ministry of Munitions, his health precluding active service. Meanwhile, in the second decade of the century, the most important influence on his style was not that of Brown or of Tonks at the Slade, but of Puvis de Chavannes, whose works he knew mainly from reproductions. He began to exhibit pictures both at the New English Art Club and at the Royal Academy, and the titles of some of these pictures give an indication of his bent at this time: *Spring Song* (RA, 1915); *Grief and Design* (NEAC, Summer, 1917); *A Shiny Night, The Happy March, The Clearing* (NEAC, Winter, 1917); *Grief's Harmonics* (NEAC, 1918); *Christ in the Temple* (NEAC, 1920).

When the war was over he took a course in art teaching, and continued for a period in practice as a teacher at the School of Art in Brighton. Here he met Lilian Lancaster, who had been a contemporary of his at the Slade and had exhibited as a non-member with him at the New English Art Club—though they had not known each other then. They were married in 1921 and went to live at 67a Marloes Road, Kensington, a corner house with an entrance in Scarsdale Villas. I first saw his paintings and designs in this house when I stayed in it with my parents. In 1928 he and his wife, and

their two young sons, moved to 13 Gilston Road, where Clive and Lilian had a large studio built at the end of the garden.

In 1918 Clive became a part-time teacher at the Bolt Court School of Art and at Goldsmiths' College School of Art, New Cross. He had already provided illustrations to books by A. G. Gardiner, but in the 1920s his name began to reach the public through the delicate pen drawings reproduced in his father's volumes of essays published under the pseudonym of Alpha of the Plough. In these years too, and in the 1930s, he painted the portraits of several prominent Liberals to whom he was introduced by his father, including the ones of J. A. Spender and Thomas Page which now hang in the Reform Club. Portraits by him appeared in the Royal Academy summer exhibitions of 1920, 1926, 1936, 1949, and 1952; but he painted others that were never exhibited. Apart from those, his only other contributions to the Royal Academy exhibitions were a landscape etching in 1927 and an oil painting of *Bathers Attacked by Swans* in 1935.

Clive's early reputation as a poster designer no doubt had a good deal to do with his appointment from 1 September 1929, as Headmaster of the Goldsmiths' College School of Art. Between that date and 1952, when his status was raised to that of Principal of the School, and from then until December 1957, when he retired, he made it one of the best of its kind, largely by his enlightened policy of relating his students to modern industry through the teaching of design. Under his aegis new classes were arranged in advertisement design, packaging and styling; window display and exhibition architecture; textile design and printing; fashion and costume design; stage setting and scene painting; and in architectural drawing, design and construction. Even so, his personal style as a painter, or at least the chief attributes of that style—the opaque colours, the loose touch, the dominant grays and blacks, the use of a modified *pointillisme* and the sense of cohesion—were too attractive to escape being adopted in some of the early works of his pupils. Graham Sutherland, for instance, who had been a student at the school before Clive was Headmaster, showed several traces of the Gardiner manner in his posters for

Shell (*The Great Globe, Swanage*, 1932 and *Doctors Prefer Shell*, 1935) and for London Transport (*A Window on London's Country*, 1933, and *From Field to Field*, 1936).

Much of Clive's success as a teacher was due to his tact; yet more perhaps to his ability to ride the crest of one large wave in the jargon-tormented seas of the twentieth century, a wave which bore the impact of Cézanne. Today this is an old story; but while Cézanne may have been imitated then in England the full force of his example was not necessarily understood. The crucial year for Clive in this connection was 1926, in the midsummer of which he went on a pilgrimage to Provence with his brother Gilbert, one of his sisters, Iris, and her husband, Lionel Robbins (now Lord Robbins), who was a lifelong friend. In this neighbourhood he saw for the first time a quantity of paintings by Cézanne, as well as the actual landscape surroundings that inspired them; the result was a final break with the literary painting of his earlier period and the quick development of a new insight and strength of method, both of which were apparent in his paintings of Provençal subjects and in the Empire Marketing Board posters of 1927, as well as in the *Windsor*, *St. Albans* and other posters for the Underground.

Clive's interest in Cézanne was supplemented around 1930 by an almost equally warm interest in Derain, whose relaxed style of landscape painting came to be reflected for a time in his own pictures and posters of this period. There followed an awareness of trends in the current works of Picasso and Braque which guided him towards his third phase, beginning in the early 1930s. This third phase was represented alongside examples of his immediately preceding phase in the only one-man exhibition he ever held, at the French Gallery, Berkeley Square, in 1936. His preoccupations with subjects like *Leda* and *Apollo and Daphne*, to quote the titles of two of the pictures shown there, amounted to an extension of his youthful 'poetic' strain, this time in terms of classical mythology, that is, of literary associations needing the minimum of illustration. In the later 1930s his painting room at 50 Elm Park Road, to which address he had moved in about 1937, was

crammed with oil sketches for pictures of *Leda*, *Europa* and *The Judgement of Paris*, sketches that seemed to me of great interest because they showed him advancing to the use of a forceful impasto of brilliant oil colour, in a way we would now connect with paintings in a different spirit, by some artist like Appel. Unfortunately, when the experience was past, he often destroyed these sketches or overpainted them. The study for *Europa and the Bull* of 1938 included in the present selection is one that survived, but no large-scale painting in this free manner seems to be left.

His work as a decorator, which he liked doing, could scarcely be represented adequately in this or in any other exhibition. He made his mark in that capacity first with his painted friezes and end-spandrels in the Hall of Rubber Industries at the Wembley Exhibition in 1924; these were in a severely stiff, flat-shape style (see Sir Lawrence Weaver, *Exhibitions and the Arts of Display*, London, 1925, Figs. 38, 75). Then came his mural decorations for Sir John Benn's Hostel for boys in Bower Street, Stepney, done in 1927, to illustrate dockland life, more in the style of the Empire Marketing Board posters, and since regrettably whitened over by troops in the last war. About this time too he decorated a music room for a client of the architect, Morley Horder. But his most ambitious murals were the ones of *Comedy* and *Tragedy* painted in his later mythological manner for the theatre at Toynbee Hall, of which his other brother-in-law, Dr. J. J. Mallon, was Warden (see plate on p. 13 in *The Studio*, vol. 118, 1939). In 1939 he painted some decorations for the New York World's Fair, presumably no longer in existence: gone too are most of the designs he made for pupils to execute on the walls of the School at Christmas time and on other occasions, though one has been preserved and is exhibited here. The last murals to be undertaken by Clive were those he designed for the Students' Union of London University. They were carried out by him, with the assistance of Betty Swanwick.

During the Second World War Clive was asked by the Ministry of Food to advise on the design and decoration of British Restaurants, a function he enjoyed and managed to



Plate 1 Motor Manufacturing (*Detail*) No. 3



Plate 2 Epping Forest No. 13



Plate 3 Self-Portrait No. 88





Plate 4 Palm II No. 54

combine with his art-school work, which he felt it was vital to maintain, even with a reduced number of students. After the war he embarked upon another, and his last, development phase, which continued despite failing health during the last five years of his life.

The small oil paintings and water-colours of this last period show how, after the masculine protest of the 1920s and 1930s, the more gentle 'poetic' strain returned and was given consistent visual expression. He had become devoted to the Scilly Isles, visiting them annually towards the end of his life, and finding there the clear light and the strong landscape that suited his temperament—also the sea and its associations, which came to fascinate him. He began to use colours like lemon yellow and the cadmiums (excluded from his earlier palette) and brighter colours too in the backgrounds of his pictures, in accordance with his belief that effects of recession could be obtained in such passages more by elimination of detail than by lowering of tone. As with the mythological subjects, Clive had the habit during these years of painting numerous studies, and even larger pictures, of the same theme, such as the *Palm*, of which there are 1946 and 1955 versions in the exhibition, and the *Churchyard* in the Old Town in St. Mary's in the Scilly Isles, which he painted again and again from differing points of view. The earlier tendency to generalization gave way at last to a sense of detail and of topographical atmosphere. As always, something of his unassuming, serene nature, and even of his humour, was reflected in what he did, along with other qualities. In fact the present selection from his designs, paintings and illustrations reminds me of him just as much as any portrait, and as much as any memories of what he said.

In preparing the above biographical note I have been indebted for information to Mrs. Clive Gardiner (Lilian Lancaster) and Mr. Stephen Gardiner; and to Prof. Lord Robbins, Sir John Benn Bt., and Dr. D. R. Chesterman, Warden of Goldsmiths' College B.R.

Catalogue

All works have been lent by Mrs. Clive Gardiner unless otherwise stated. All posters were commissioned by London Transport except those specified.

All measurements in inches, height before width.

POSTERS

1. **Kew Gardens: The Palm House** 1926
29 × 24 Original design.
Lent by Museum of British Transport
2. **Blast Furnace** 1927
40 × 60 Commissioned by the Empire Marketing Board
3. **Motor Manufacturing** 1927
40 × 60 Commissioned by the Empire Marketing Board
4. **Making Electrical Machinery** 1927
40 × 60 Commissioned by the Empire Marketing Board
5. **Zoo** 1927
40 × 25 *Lent by London Transport Board*
6. **Hampton Court** 1927
40 × 25
7. **Tower of London** 1927
40 × 25
8. **Greyhound Racing** 1927
40 × 25 Used for the White City and Harringay
9. **Season Tickets Save Trouble** 1928
40 × 25
10. **Guildford** 1928
40 × 25 *Lent by London Transport Board*

11. St. Albans 1928
40 × 25 *Lent by London Transport Board*
12. Windsor 1928
29 × 25 Original design.
Lent by London Transport Board
13. Epping Forest 1928
30 × 24 Original design.
Lent by Museum of British Transport
14. View from Passingsford Bridge, Esher 1930
27 × 21 Original design.
Lent by London Transport Board
15. Knockholt 1930
40 × 25
16. Kingswood 1930
40 × 25
17. Bourton on the Water 1933
21½ × 38½ Commissioned by Shell
18. Beechwood 1934
28 × 23 Original design.
Lent by London Transport Board
19. Greenwich 1934
40 × 25
20. Westerham 1937
40 × 25
21. Greensted Church 1937
28 × 23 Original design.
Lent by London Transport Board
22. Country Houses 1951
40 × 25

MYTHOLOGICAL SUBJECTS AND MURAL DESIGNS

Medium: oil on board unless otherwise stated

23. **Europa and the Bull 1938**
20 × 24 Oil on canvas
24. **Comedy 1939**
14 × 18 Sketch for mural at Toynbee Hall
25. **Tragedy (Orestes pursued by the Furies) 1939**
21 × 31 Sketch for mural at Toynbee Hall.
Gouache on paper
26. **Leda and the Swan 1939**
20 × 24 Oil on canvas
27. **The Judgement of Paris 1940**
5½ × 8½ *Lent by Miss Betty Swanwick*
28. **The Judgement of Paris 1940**
6½ × 8 Gouache and pencil on paper.
Lent by Miss Betty Swanwick
29. **Two Reclining Figures 1945**
23 × 35 Oil on canvas. *Lent by Stephen Gardiner Esq.*
30. **The Judgement of Paris 1950**
20 × 23½ Oil on wood
31. **Europa and the Bull 1952**
16 × 20
32. (a) **Leda and the Swan 1958**
4½ × 3½ Oil on wood
(b) **Europa and the Bull 1958**
3½ × 4½ Oil on wood on reverse side.
Lent by Stephen Gardiner Esq.
33. **Leda and the Swan c. 1958**
10 × 12
34. **Design for mural at Christmas 1956**
12 × 10 Crayon and ink on paper.
Lent by Barry Viney Esq.

LANDSCAPES

*Titles: All unspecified landscapes were painted in the Scilly Isles.
Medium: oil on board unless otherwise stated.*

35. A Shiny Night 1917
16 × 20 Oil on canvas
Lent by Miss G. and Miss P. Gardiner
36. Château Sisteron c. 1926/7
20 × 24 Oil on canvas. *Lent by Lord and Lady Robbins*
37. Buckinghamshire Landscape c. 1928
18 × 24 Oil on canvas. *Lent by Lord and Lady Robbins*
38. Village Lane, Isle of Man c. 1934
18 × 24 Oil on canvas. *Lent by Lord and Lady Robbins*
39. Churchyard, Old Town St. Mary's I 1936
15½ × 22 Oil on canvas
40. Two Boats, Sidmouth 1936
10 × 11 *Lent by Patrick Gardiner Esq.*
41. Churchyard, Old Town St. Mary's II 1945
9½ × 15½ Oil on canvas. *Lent by Stephen Gardiner Esq.*
42. Palm I 1946
6½ × 9½ *Lent by Stephen Gardiner Esq.*
43. Churchyard, Old Town St. Mary's III 1946
9½ × 12 *Lent by Stephen Gardiner Esq.*
44. Windswept Pine I 1950
18 × 24 *Lent by Miss Betty Swanwick*
45. Lighthouse 1950
19 × 24 *Lent by Lord and Lady Robbins*
46. Lighthouse 1952
6 × 5½ *Lent by Stephen Gardiner Esq.*

47. Village 1953
5½ × 9½
48. Sea Coast through Undergrowth 1953
6 × 8½ Oil on cardboard. *Lent by Stephen Gardiner Esq.*
49. White Boat from Dunes I 1953
6 × 9 *Lent by Miss Betty Swanwick*
50. Windswept Pine II 1953
6 × 9 *Lent by Miss Betty Swanwick*
51. Gateway 1954
9½ × 13½
52. Intertwined Trees I 1954
5 × 7
53. Intertwined Trees II 1954
18 × 21½ Oil on wood. *Lent by Stephen Gardiner Esq.*
54. Palm II 1955
5 × 6 *Lent by Stephen Gardiner Esq.*
55. Palm III 1955
24 × 36 Oil on canvas
56. Field with Flowers 1955
9½ × 11
57. Hamlet 1955
5 × 4½ *Lent by Lady Epstein*
58. Churchyard, Old Town St. Mary's IV 1956
9½ × 13 Oil on canvas
59. Ploughed Field 1956
13 × 16
60. Trees by Road 1956
10½ × 12

61. Intertwined Trees III 1956
7 × 9 *Lent by Patrick Gardiner Esq.*
62. Harbour with Moon, St. Mary's 1956
12 × 16 *Lent by Stephen Gardiner Esq.*
63. Pier, St. Mary's 1957
12 × 16 *Lent by Miss G. and Miss P. Gardiner*
64. White Boat from Dunes II 1957
10 × 14
65. Red and Black Boat on Shore 1958
7 × 9 *Lent by Patrick Gardiner Esq.*
66. St. Mary's across Water 1958
6 × 9
67. Boats at Moorings 1958
14 × 18
68. Harbour, St. Mary's 1958
6 × 9
69. Quay with Seat, St. Mary's I 1958
14 × 18 *Lent by Miss G. and Miss P. Gardiner*
70. Quay with Seat, St. Mary's II 1959
6 × 9 *Lent by Stephen Gardiner Esq.*
71. Sailboats in Harbour, Lyme Regis 1959
14 × 18 *Oil on canvas. Lent by Patrick Gardiner Esq.*
72. Boats on Shore, Sidmouth 1959
5½ × 9½ *Lent by Stephen Gardiner Esq.*
73. Beach Hut, Briar 1959
5½ × 9½
74. White Boat from Dunes III 1959
6½ × 9½ *Oil on cardboard*
75. Man on Pier, Trescoe 1959
6½ × 9½

76. White Boat from Dunes IV 1959
5½ × 9½ *Lent by Stephen Gardiner Esq.*
77. Pier, Lyme Regis 1959
6 × 7½
78. Cobb, Lyme Regis I 1959
7 × 9
79. Harbour, Lyme Regis 1959
25 × 30 *Lent by Patrick Gardiner Esq.*
80. Sailboats, Lyme Regis 1960
18 × 22 Oil on canvas
81. Cobb, Lyme Regis II 1960
20 × 24 Oil on canvas
82. White Cliff and Seaside Huts, Swanage 1960
11 × 15 *Lent by Patrick Gardiner Esq.*

PORTRAITS

83. J. A. Hobson 1935
 20 × 16 Oil on wood
84. Boy's Head 1950
 12 × 16 *Lent by Miss Betty Swanwick*
85. Indian Student 1959
 7½ × 4 Oil on wood
86. Audrey with Hat 1955
 14 × 9½ Oil on canvas. *Lent by Stephen Gardiner Esq.*
87. Audrey 1955
 12 × 10 Oil on canvas. *Lent by Stephen Gardiner Esq.*
88. Self-Portrait 1959
 23½ × 19½ Oil on canvas. *Lent by Goldsmiths' College*
89. Girl Student 1959
 24 × 14 Oil on wood
90. Girl's Head 1954
 9½ × 5½

FLOWERS

91. White Flowers c. 1949
 17 × 15 *Lent by Patrick Gardiner Esq.*
92. Roses in a China Jug 1952
 13 × 10 *Lent by Patrick Gardiner Esq.*
93. Pansies 1954
 8½ × 6½ Oil on canvas. *Lent by Lady Epstein*
94. Lilies of the Valley 1959
 5½ × 9½ *Lent by Mrs. J. J. Mallon*
95. Flowers in a Jug 1959
 16 × 12 *Lent by Stephen Gardiner Esq.*

WATERCOLOURS & DRAWINGS

Medium: ballpen and crayon unless otherwise stated.

Dates are approximate.

Undated works were executed after 1945.

96. Château Sisteron c. 1926/7
10 × 13 Pencil and watercolour, cf. Cat. No. 36
Lent by Patrick Gardiner Esq.
97. Provençal Landscape 1930
8 × 10½ Pencil and watercolour
98. Houses, Sea and Rocks 1936
10 × 14 Pencil and watercolour
99. Bay 1936
9½ × 12 Pencil and watercolour
100. Road and Trees 1936
10 × 13½ Pencil and watercolour
101. Trees and Coast 1937
10 × 13 Pencil and watercolour.
Lent by Patrick Gardiner Esq.
102. Steamboat 1937
10 × 13 Pencil and watercolour
Lent by Patrick Gardiner Esq.
103. Swans at Truro 1938
10½ × 14 Pencil and watercolour
104. Sailing past the Pier 1938
11 × 14 Watercolour, ink and pencil
105. Swallows Flying over Building, Dorset 1940
10½ × 14 Pencil and watercolour.
Lent by Stephen Gardiner Esq.
106. Horse on Hill
7 × 10



107. Box Hedges and Sea
7×10 *Lent by Stephen Gardiner Esq.*
108. Box Hedges and Buildings
7×10
109. Boats on Beach
7×10
110. St. Mary's
7×10
111. St. Mary's across Water
7×10 cf. Cat. No. 66.
112. White House over Cove
7×10
113. Sea Coast through Undergrowth
7×10 cf. Cat. No. 48
114. Palm
7×10 cf. Cat. Nos. 42, 54 and 55
115. Cobb, Lyme Regis
9×12 cf. Cat. Nos. 78 and 80
Lent by Lord and Lady Robbins
116. Adam and Eve
8×10 Blue ink and crayon.
Lent by Stephen Gardiner Esq.

MJH
11/63

